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Dance marketing strategies : application of theory to practice

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DANCE MARKETING STRATEGIES
APPLICATION OF THEORY TO PRACTICE

A Project Report

Presented to

The Faculty of the Department of Human Performance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Terresa M. Stegemiller

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ABSTRACT

MARKET PLANNING FOR DANCE

by Terresa M. Stegemiller

Marketing is a broad and well-developed field yet it has not been extensively applied to the area of dance. The purpose of this project was to apply basic marketing theories and concepts to the Dance Revue '95, which is an event highlighting various types of dance. A marketing plan was developed based on a model selected from literature on marketing theory. It was then evaluated by three business and marketing professionals for clarity, organization, and feasibility. A 5-point Likert scale was used to rate the plan with a three or better indicating a favorable rating. The evaluators responded with nothing less than a 4 indicating a favorable response with a few minor suggestions for improvement.

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CHAPTER 1

Introduction

As companies and organizations struggle to compete in an ever-changing world of technology and economic uncertainty, marketing has taken on an important role. It can determine the success or failure of a product or company. Companies may possess a great product, but still not attract enough customers. For a product to be successful, a marketing strategy and plan are needed. The marketing plan consists of individual components that function as a unit to successfully market a product.

For the marketing plan to be successful a concerted effort by the marketing professional must be made to maximize the strengths and minimize the weaknesses of an organization. A plan must acknowledge change and allow for revision in order to stay closely linked to the evolving market. People are dynamic, therefore a plan should not be static. A marketing plan that fails to recognize and respond to change, wastes time and resources focusing on outdated or irrelevant ideas and concepts. A marketing plan can be a valuable and effective tool that enables organizations to work daily on accomplishing the goals that have been set.

Use of a marketing plan has many benefits. It can act as a roadmap, charting a course from the beginning of a project to the fulfillment of its goals (Cohen, 1987). It can clarify for participants their roles in helping achieve the goals. In addition, a marketing plan can help stimulate thinking and better use of limited resources.

Marketing is of even greater importance for events because of their perishability and unpredictability. Since the product being sold may not always be of the best quality, marketers must consider focusing on the benefits of the product. For instance, the

Chicago Cubs, a major league baseball team, are annually at the bottom of the standings and have never won a pennant, yet they have a loyal following and high attendance at their games. This suggests that an organization need not rely completely on performance quality and that the outcome is only one important factor. While people will remember the outcome and quality of the performance, they will also cherish the memories created by attending and experiencing the event. Event marketing therefore can focus on factors beyond the event.

Marketing is not limited solely to the profit-making business sector or athletics. It has been successfully applied to non-profit activities and dance events. The potential for marketing to bring about greater success in the area of dance is considerable. This project will concentrate on understanding marketing in relation to dance and the distinctions that exist. In addition, through careful consideration and examination of marketing theories an appropriate marketing plan will be selected and adapted to a dance event.

CHAPTER 2

Review of Literature

General Marketing Principles

Marketing has evolved into a complex and diverse field. "It is a total system of interacting business activities designed to plan, price, promote, and distribute want-satisfying products and services to organizational and household users at a profit in a competitive environment." (Elam & Paley, 1992, p. 17). This definition is long and complicated and does not necessarily increase one's understanding of marketing. A more concise definition is given by Still and Cundiff who see "marketing as the business process by which products are matched with markets and through which transfers of ownership are effected" (1986, p.1). This statement encourages a balanced match between needs and wants where the business and market are both satisfied. More recently Randall (1993, p. 6) redefined marketing as "a social and managerial process by which individuals and groups obtain what they want and need through creating and exchanging products and value with others." He broadens the meaning of the term which makes it applicable to organizations other than businesses. The idea of exchange demonstrates giving and receiving between the two parties which helps to clarify the importance of marketing for *both* parties. The definition adopted for this paper states that "marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods, and services to create an exchange that satisfies individual and organizational goals" (Kurtz & Boone, 1987, p. 11).

These definitions of marketing all have the common thread of focusing on the

customer/consumer which is fundamental to a market oriented approach. Marketing has evolved into a key factor for the success and survival of any company and is "no longer just for those with marketing titles on their doors. It is an orientation, not an organization." (Magrath, 1992, p. 1) The aim of marketing in its simplest form is to acquire, retain, and satisfy customers (Luther, 1992). Companies typically adopt either the popular market-oriented approach or a product-oriented approach in striving to reach its goals and objectives (Cundiff, 1988).

In the past, product orientation was a common approach to marketing (Still & Cundiff, 1986). It allowed a company to focus on products that could be manufactured most efficiently and profitably. This approach did not take into consideration the customers' needs and desires, but instead focused solely on the company or organization. Production orientation is consumed with manufacturing a product at the lowest possible cost by making maximum use of existing facilities and resources. Product-oriented organizations tend to focus on company priorities, such as: increased profits and decreased overhead. Product development and research is technically based and aimed toward meeting company goals and priorities. This approach looks inward and examines within itself the best direction to satisfy customers.

The product-oriented approach can produce an incredibly efficient company or product, but it has some serious downfalls that have made it nearly non-existent in today's marketplace (Still & Cundiff, 1986). Most importantly it neglects what is now considered the prime concern - the customer. This is not to say that costs are not important, but there needs to be a balance. Costs are relative to opportunity and the

customer provides the opportunity. The product-oriented approach also crippled companies that sought to continue making profits. They failed to recognize that profit is not necessarily related to production cost alone. The marketability of a product is critical in that only those products that please customers win sales - and profits.

Market orientation is consumer-focused and is concerned with the customers' wants and desires primarily and with the product secondarily (Still & Cundiff, 1986). Its focus is outward and depends on customers to provide the direction. Those firms which understand the needs of their customers and seek to satisfy them tend to be more successful than those which do not (Bartels, 1988). Marketers are challenged to stay abreast of the latest trends and desires of customers in order to best meet their needs (Still & Cundiff, 1986). More often than not market research is a tool that is utilized to stay in touch. A marketing person must constantly ask questions such as: What business are we in, who are our customers, what do they want or desire, how can we best distribute our products to them, and how can we communicate most effectively. Every effort must be made to keep up to date on these constantly changing factors for they help to ensure a truly market-oriented approach.

Once a firm adopts the market-oriented approach they then develop a systematic strategy and plan to serve as a reference point for decisions (Jain, 1985). It is at this point that a company can set the tone for success or failure by the strategy employed. A plan in its simplest form is concerned with the following questions: where are we now, where do we want to go, and how do we get there (Randall, 1993). The *plan* is a term that includes all of the different elements of marketing and is a single unit consisting of

various individual components. Just as the word car includes each part (brakes, engine, body, radio, etc.), the term plan refers to the strategy, implementation of the strategy, and the evaluation/review of the process.

A typical outline for a marketing plan (see figure 1) would begin with a situational analysis which involves analyzing the situational, neutral, competitor, and company environments (Cohen, 1987). Situational analysis is concerned with the state of each environment and its potential effect on the situation. In its simplest form it involves gathering information that could influence the product, then interpreting the impact it will have on marketing it. Many areas need to be examined in order to develop the most complete analysis possible. An analysis of the situational environment would include an in depth look at factors such as the political arena, economic and business conditions, and demographics. The neutral environment would call for an analysis of the government and media, while an analysis of the competitor's environment would study the competition (strengths, weaknesses, experience, etc.). Finally, an analysis of the company environment would be an internal examination of resources, strengths, weaknesses, and experience.

The next stage in the marketing plan outline focuses on defining the target market (Cohen, 1987). It would consist of a detailed description of who the target market/audience is based upon demographics (what we are), psychographics (who we are, and geographics (where we are). In other words, what group will the marketing plan be deliberately directed to and what are some of their common or distinct characteristics and needs. Market segments are formed within the target audience according to

demographic, psychographic, and geographic similarities. Knowing the customer includes knowing why a certain group is the target market and what their buying patterns are.

FIGURE 1 Marketing Plan Outline

- I. Situational Analysis
 - A. Situational Environment
 - B. Neutral Environment
 - C. Competitor Environment
 - D. Company Environment
- II. Target Market
- III. Problems and Opportunities
- IV. Marketing Goals
- V. Marketing Strategy
- VI. Marketing Tactics
- VII. Implementation and Control
- VIII. Evaluation

(Cohen, 1988, p. 14 copied with permission)

Identification of opportunities and problems is the next stage in the typical marketing plan (Cohen, 1987). It summarizes the first two stages (situational analysis

and target market) and addresses potential problems and opportunities. A marketer must not only foresee the potential problems and opportunities, but plan how to utilize or handle them effectively.

After identifying problems and opportunities, marketing goals can be set (Cohen, 1987). These goals are based on earlier analyses of the situation and the target market. This stage explains what goals are to be achieved with the help of the marketing plan. It is a detailed, specific list that provides a “big picture” of what is to be accomplished.

Once the goals are set a marketing strategy can be developed (Cohen, 1987). This will help determine how and in what manner the goals will be attained. A strategy could entail segmenting the target market in preparation for strategically positioning a product in relation to its competition, or any other means of reaching set goals. In essence, a marketing strategy is a manual of what to do not only to attain success but also to effectively deal with opportunities and problems that will arise.

Just as strategy details what must be used to reach goals, marketing tactics tell how the strategy will be carried out (Cohen, 1987). The next level of a plan, marketing tactics, is a list detailing every action required to implement the strategy. This is the “how to” section of the marketing plan, explaining precisely how the strategy will be enacted and the specific timing of these actions. These tactical actions are usually described in terms of the 4 Ps (product, price, promotion, and place) and interact to create marketing tactics.

After the goals, strategy, and tactics have been defined, then a system of implementation and control is necessary (Cohen, 1987). Projecting and forecasting

important information, such as cash flow, sales projections, and a break-even point, allow the marketer to stay on track. It is important to have control of the process and quickly be able to assess the root of an unexpected problem. This level of control and implementation acts as a check and balance to keep the organization in line with forecasted results and actual results.

The final level of the marketing plan is the summary (Cohen, 1987). This is simply a summary of the previous levels and an explanation of why the plan will succeed. It is an opportunity to focus on the desired results and reason for the plan. Each stage of this outline builds upon itself to establish a marketing plan within the market-oriented approach.

There are other methods of developing a marketing plan or strategy. Another practical and common technique for developing a marketing plan was given by William Luther (1992). He suggests a four step process as follows: identification of the business, situation analysis, selection of strategies, and establishment of controls. While Luther's method is similar to the previously detailed one there are some interesting distinctions.

First of all, the business or product must be identified (Luther, 1992). This is more difficult than it sounds. More times than not a company does not realize what business it is in. For instance, railroad companies believed and marketed as if they were in the railroad industry, but they are actually in the transportation industry competing with other means of transportation. It is important to have an understanding of what your business is in order to market it effectively.

After identification of the business has been determined, then a situation analysis

needs to occur (Luther, 1992). As discussed earlier this is a review of the current situation for a particular business and can include market size, technology, regulations, terms and conditions, pricing, distribution, and even the business' own strengths and weaknesses. A situational analysis is done in order to determine which brands or products have a future.

Luther offers four elements to be included in the situational analysis of the firm: share of market and return on investment, production curve, product life cycle, and selection of businesses to push (Luther, 1992). The marketing team needs to evaluate and determine what share of the market the firm has and what is the shape of the production curve. Luther strongly believed in the product life cycle in relation to marketing. At each stage of a product's life (introductory, growth, maturity, decline), there is a natural marketing strategy that corresponds. An awareness of the stage in the product life cycle makes more evident the type of strategy needed.

After a situational analysis is completed, the next step is to determine a strategy and establish controls (Luther, 1992). This is a means of measuring the actual results with the forecasted results. The controls should be enforceable, measurable, and needed in order to be of significance; otherwise they can do more harm than good. They are there to ensure a successful strategy by keeping the plan on target.

McDonald's restaurants is an example of an existing product (hamburgers) being modified and marketed with extraordinary success (Hartley, 1990). Ray Kroc, the previous president of McDonald's, stressed a market-oriented approach. He was concerned with pleasing the customer in every way possible. As Robert Hartley

explained, Kroc identified his target market and adapted his product to meet their needs. McDonald's provided consistent quality, friendly service, and easy accessibility at thousands of outlets, all at a low price that a family with children could afford. Kroc successfully utilized the marketing mix of the 4 Ps (product, place, promotion, and price). These are tools that an organization can alter or manipulate in order to more closely meet the needs of the customer. For example, a pie can have 4 equal pieces or different sized pieces in order to match the appetite of the person. Kroc also implemented a strict standard and control policy to improve the consistency of quality. These strategies in addition to heavy mass media advertising resulted in success for Kroc and McDonald's.

Anheuser-Busch has dominated the beer industry for a number of years and in 1982 controlled 32% of the market (Jain, 1986). The confident Anheuser-Busch company did not settle for this dominance but set challenging goals to increase market share and capacity in a culture where beer consumption was decreasing. Dennis Long, president of Anheuser-Busch Beer Division commented, "If you segment this country geographically, demographically, and by competitors it gives you great confidence that there is still considerable room for us to grow." They studied and found the potential for further market segmentation and did not accept the recent trend of decreased beer consumption. As a result, since 1976 Anheuser-Busch has increased its number of brands from 3 to 8 to reach the variety of market segments found. These new brands were then strategically promoted to the mass media. They advertised each beer with a certain image in mind. For example, Budweiser Light used the slogan "Bring out your best" and emphasized a

sports theme targeting the athletic and active beer drinker. Busch beer was aimed at the free-spirited blue-collar person. The advertising depicted hard-working, fun-loving people who headed for the mountains for relaxation. Target segmentation and image advertising has truly made Anheuser-Busch "King of Beers."

The marketing mix also played a role in Anheuser-Busch's success (Jain, 1986). Of the 4 Ps, promotion was the most important and powerful in the beer industry. Because of the major impact of advertising, beer companies have increased their advertising expenditures by 12% annually since 1977. In order to be successful at the national level in the beer industry, a company must have superior marketing skill, an array of products, and effective distribution. In other words, a beer company must be able to strategically market a variety of distinct beers to individual market segments and distribute them in an efficient, low-cost manner. In each of these areas Anheuser-Busch dominates the field and therefore has surpassed its goals.

As general marketing principles are applied to a specific marketing campaign, the marketer must alter and revise the fundamentals of marketing to fit within the context of the product being marketed. The type of product will determine the sort of marketing mix that is used. Marketing in the context of an event will differ from marketing in the business world. An event is unreplicable, meaning it can not be duplicated or reused (Brown, Sutton, & Duff, 1994). Therefore sport marketers must market their product mindful that each athletic contest is a perishable event. If a game is not a sell-out and there are tickets that go unsold, they are worthless the next day. In other words you either sell the tickets or dispose of them after the contest since they are useless.

Event Marketing

Event marketing has unique variables that differentiate it from other forms of marketing. Brown, Sutton, and Duff (1994) suggest that event promotions are similar regardless of the type of event (e.g. opera, NFL game, play). Events are part of the entertainment industry and compete with other leisure activities for people's free time and must be carefully planned, packaged, and sold. There are three main elements for success in events marketing: 1) the spectator/consumer, 2) the sponsor, and 3) the competitor/artist/participant. Brown, Sutton, and Duff (1994) use a pyramid to show the

relationship between these components (see figure 2). The three bottom points of the pyramid represent the concerns and needs of the three elements, while the top point represents the internal factors of an event.

The spectator/consumer is concerned with factors that affect their total experience, such as: cost, timing, accessibility, content and quality of program, and service (Brown, Sutton, & Duff, 1994). The promoter must be aware of these concerns and plan accordingly so that these needs are met and the consumer is satisfied. These needs will vary in importance to consumers, but all warrant careful consideration in the planning process because the consumer will ultimately make the event a success.

Sponsors often provide funds to implement the event. A sponsor is an

organization that underwrites a portion of the cost in return for advertising. Stotlar (1989) explains that promoters should use a “win-win” approach when seeking sponsorship and include research on the benefits of it in their presentation. This will ease some of the apprehension regarding the risk but the sponsor still has concerns revolving around factors such as: event focus, demographic harmony, psychographic harmony, geographic impact, and leveraging (Brown, Sutton, & Duff, 1994). The sponsor typically wants to know if the event is appropriate for the product, and whether or not a positive product association will be derived from the sponsorship. As the promoters plan their marketing campaign, they must attempt to reduce risk for the sponsor and promote the concept that everybody wins.

The third base point of the pyramid focuses on the competitor/participant/artist (Brown, Sutton, & Duff, 1994). These people often have a significant amount of interaction with the media, so the marketer wants to be sure their experience is a positive one. A positive experience can lead to positive publicity and possible return engagements. She/he can provide compensation for expenses, hospitality, extrinsic rewards, exposure to public, scheduling/timing, and entry information/fees. All of these amenities are aimed at satisfying the participant and in turn successfully promoting an event.

Each of these constituencies work together to stage a successful event from an external viewpoint (Brown, Sutton, & Duff, 1994). However, there are also the internal factors represented by the top point of the pyramid that are integral to success. Internal factors refer to tasks that have to get done but do not necessarily involve external

constituencies. This would include staffing, financing, contracts, clean-up, evaluation, and other tasks. The event pyramid that Brown, Sutton, and Duff propose is a complete tool for managing, promoting, marketing, organizing, financing, and administering an event.

The “sport” event requires an even more specific and distinct marketing scheme. There are factors that make sport marketing unique. First and foremost is the intangibility of a sport event (Sutton, 1991). It is a subjective experience that allows consumers the freedom to have differing experiences at the same event. A sporting event is unpredictable and this makes each event unique. Whereas in a business setting the product carries expectations and is predictable. Sport is a social activity where people can enjoy with others an emotional attachment and identification with the product. Each of these factors distinctly differentiate sport marketing from business marketing.

The sport marketing mix can be made up of 8 Ps, which are a mix of product, planning, packaging, promotion, price, place, positioning, and perception (Sutton, 1991). The sport event product is not a single physical object, but a bundle that includes attributes, benefits, and a support system (Lazer & Cully, 1983). Attributes which are concrete and measurable, refer to the actual contents of the sport, such as quality, style, and color. Benefits are what customers perceive as meeting their needs and a support system includes all services associated with the product (Sutton, 1991). This concept of a product as a bundle creates a better understanding of the sport product.

Planning for a sport event is similar to planning in a business setting in that it involves determining the segment of the market the organization wants to target (Sutton,

1991). The segmentation usually occurs as a result of research and analysis. Planning mainly involves setting a direction for the marketing campaign by ascertaining the target market and its segments.

Pricing is not as important a variable in sport events (Sutton, 1991). A generic event is expected to cost a price that is relative to the quality; however, a sport event does not follow that same reasoning. In fact, NBA marketing professionals ranked price as only the fourth or fifth most important marketing tool (Mawson & Coan, 1994). When a new professional team is formulated, they charge the same ticket price as existing professional teams, yet the level of play may not be of the same caliber (Sutton, 1991, p. 160).

Promotion includes "all those means by which marketers communicate to their target market" (Govoni, Eng, & Galper, 1986). Sport event promotion can refer to publicity, sales promotion, advertising, and personal selling which are all used extensively in sport promotion (Sutton, 1991). The AIDA formula is a popular approach; it stresses these points: create **A**ttention, maintain **I**nterest, arouse **D**esire, and initiate **A**ction. Sales promotion, the combination of advertising, personal selling, or publicity, is the most common type of promotion in sport events. Theme is another frequently used method of promotion that enables the audience to form an image in relation to the theme. Whichever means of promotion is used the goal is the same - create attention, maintain interest, arouse desire, stimulate action.

The place where the sport product occurs is of great importance (Sutton, 1991). Several factors such as: accessibility, attractiveness, and actual location can affect the

success or failure of the event. The spirit of the home team atmosphere can go a long ways toward establishing a positive total experience. On the other hand a place that is perceived as inaccessible or inconvenient can have a negative effect. Unlike traditional marketing where there is a distribution process, the sport product nearly always occurs at the same place. Therefore the place is a critical component in satisfying customers.

Packaging a sport product is the way the product is presented (Sutton, 1991). Packaging should act as an advertisement and present the product in a creative and eye-catching manner. This is done by highlight films, brochures, and other means before the purchase of the product. Packaging is a powerful tool of persuasion, but rarely utilized to its full capacity. As Heller (1989, p. 207) said, "Packaging as a medium of persuasion is an island of neglect."

"Positioning is not what you do to a product, but what you do to the mind of the prospect. In other words you position the product in the mind of the prospect" (Ries & Trout, 1986, p. 2). It can utilize factors such as price, age, distribution, use, size, time, and technology to communicate its message. Desired positioning is determined often by market research. A popular positioning technique is to make more of an event than the product actually is. For example, sport franchises will host firework nights, family nights, and such to position a certain image of the product in the consumer's mind.

Perception refers to how one feels about the marketing message (Sutton, 1991). A person's perception can lead to further inquiry and possible purchase or decreased interest. Health clubs focus on perception when they offer free trials for potential consumers to see how they 'feel' about the club, staff, and facility. Perception is often the

final factor influencing one to make a purchase. As is the case with the 4 Ps in general marketing, an integrated mix of the 8 Ps in sport marketing may prove most effective in successfully marketing a product.

Matt Levine, vice president of the San Jose Sharks, uses a simple marketing strategy that has been extremely successful in making the Sharks known (personal communication, November 14, 1994). After first setting the goal and objective of being the best known sports team in the world, he developed tactics for each stage of his plan/strategy (awareness, attitude/image, trial, satisfaction). He first wanted to raise awareness of the Sharks, then create an attitude and image of the Sharks so a consumer would try the product. If the trial resulted in a satisfied consumer then the process was repeated. When a hockey team was first awarded to San Jose, the marketing began shortly afterwards. In order to raise awareness and begin implementation of the marketing process, the Sharks ran a national "Name the Team" campaign. This venture proved extremely successful receiving name suggestions from almost every state in the United States and a handful of countries overseas. The Sharks organization then began to work on the image the San Jose Sharks wanted to portray. Research was done with a random sampling of Bay Area residents to further develop and clarify what the community wanted and desired most. The Sharks also worked very hard at being an organization that promoted and participated in community service. This effort was very successful and their community service/development program is being implemented by other teams across the country. The trial, which is the product, stressed customer relations. The Sharks wanted a game at the arena to be a pleasant experience for the

consumer from the mascot, Sharkie, to the service at the vendors. After the trial, if satisfaction was attained then the process was repeated. This is a simple model that has a logical progression leading to consumer satisfaction.

The marketing principles and practices, up to this point, have all been discussed in a profit-making setting. Marketing is just as important and vital for success in the non-profit sector as it is in the profit-making realm (Rados, 1981). There is a different angle to marketing when profits are not the determining factor of success. Success is facilitating a two way exchange where both consumer and organization feel that they received more than they gave (Gaedeke, 1977).

Financial compensation is necessary for a non-profit organization (Gaedeke, 1977). It comes often by means of contributions from donors who give for a variety of reasons. However financial contributions do not necessarily mean success. In other words, a donor does not necessarily mean a satisfied customer.

In non-profit marketing there are two distinct target markets that all segments fall under - donor and clients (Gaedeke, 1977). This requires two distinct marketing plans for each market. Often non-profit organizations sell their service or product with the outdated product-oriented approach (Rados, 1981). For the majority of organizations, both profit and non-profit, a market-oriented approach is best. The market-oriented approach must recognize the donors and clients as separate markets with different needs and market accordingly. The segmentation and recognition of the different markets is even more crucial to the effectiveness of the non-profit organization who is dependent upon donors.

Marketing Dance

Just as a profit, non-profit, or sport marketer must decide on a strategy and approach to be taken, so must a marketer for performing arts. A performing arts marketer is actually a combination of a sport and non-profit marketer. One example of a performing art is dance which is a sport and many times functions within a non-profit organization. Many dance organizations fight for survival financially and struggle to meet demands with the limited resources they possess (Mokwa, Dawson, & Prieve, 1980). Marketing has been used only sparingly by dance companies in the past and often with no formal marketing strategy or plan. It was done on a more intuitive basis that was not always logical or reasonable. Marketing is not a savior, but could be part of the answer to the financial woes of dance companies. Today more and more people in the dance business are realizing the necessity of marketing and a need for better grounded and well thought out marketing plans.

A performing arts/dance marketer must first revise and customize basic marketing principles to the field of performing arts (Mokwa, Dawson, & Prieve, 1980). Joseph Mellilo (1983) suggests that any marketing plan is worthless if the product is not worthwhile. Quality is the first step to gaining an advantage over competitors in the performing arts. It is better to have one aspect that is done well, than a variety of things done in mediocre fashion. In other words, concentrate on one thing and do that one thing well.

Another basic principle for dance is knowing your customer and his/her distinctive characteristics (Mokwa, Dawson, & Prieve, 1980). It is inappropriate to see everyone as

a potential customer; it would make more sense to develop an understanding of the specialized group that is your consumer and concentrate on marketing to them. The phrase “you gotta spend money to make money” is an overused cliché that is so true with regard to marketing. There must be a commitment financially to market the product in order for any financial success to occur. These principles are basic and applicable in the field of dance as well as the business setting.

However there are some principles that could be damaging in the area of dance marketing (Mokwa, Dawson, & Prieve, 1983). In the business world the trend is to meet customer needs and desires. They are considered of utmost importance and products are designed to meet their needs. If this concept were applied to dance, it would stifle the artist's/participant's expression (deJong, 1990). The “king” consumer approach would wrongly dictate the artist's expression and in essence remove the art aspect of dance. Therefore a dance performance cannot be designed around what the audience/client desires, but must be a personal expression by the artist. Another principle that would be harmful in a dance setting is that the leader is the “business” person in the organization. This can be difficult when the artist is creating an irrational yet essential product and the business person is focusing on running the business (Melillo, 1983). Performing arts is in the business of artistic expression and therefore the artist should be the key person and director (Mokwa, et al., 1980).

An understanding of marketing principles that are applicable to dance prepares the dance marketer to design a strategy and plan. Patricia Cox (1983) suggests three main areas of activity for the dance marketing director - “. . . build an image for the arts, get

the best, most appropriately prepared bodies into seats, and bring in the most income possible for the smallest possible expense." Her approach is primarily market-oriented and similar to other general strategies. There first must be identification of the product and the target audience; then the customer must be motivated to make a purchase. The marketer then needs to provide the means to make that purchase and maintain commitment to the product. The marketing mix of the 4 Ps is utilized in the motivation and means for purchase and maintenance of commitment. Marketing dance requires careful preparation of a well-planned strategy for success.

Thomas and Cutler (1993) researched numerous articles written on the performing arts and marketing. They noted an incredible lack of research and material on marketing dance since the decrease in national and state funding of the arts. There is a need now more than ever for marketing principles and practices to be applied to the performing arts, specifically dance. Thomas and Cutler (1993) strongly recommend more research be done for performing arts marketers in order to provide them with tools for success. Performing arts marketing is in the infancy stage which can be discouraging as well as encouraging. This study will methodically develop a practical and feasible marketing plan for the San Jose State University Dance Revue.

CHAPTER 3

Methods

Development and Design of Plan

Marketing is a tool that is becoming more and more valuable in every area imaginable. An event like the Dance Revue could benefit greatly from a marketing plan. This project is being done to heighten the understanding of the advantages of marketing and develop a practical plan to market the Dance Revue at San Jose State University. The plan will be constructed from primarily a market-oriented approach. This approach is being used because it stresses the consumer and ultimately they are the ones who determine the success of a product (Mullin, Hardy, & Sutton, 1993). The plan consists of a number of steps that follow a logical progression (see figure 3).

FIGURE 3 Dance Revue Marketing Plan

- I. Introduction

- II. Situational Analysis
 - A. Competition
 - B. Environment
 - C. Current trends

- III. Target market description and segmentation
 - A. demographics
 - B. psychographics

C. geographics

IV. Opportunities and problems

V. Goals

VI. Marketing Strategy

A. Approach

B. Product life cycle

VII. Marketing Tactics

A. Product

B. Price

C. Promotion

D. Place

VIII. Implementation and control

A. Application of the plan

B. Track and evaluate progress against goals

The first step is to define and describe the San Jose State University Dance Revue. This will serve as an informative introduction regarding the history and facts pertaining

to the event. The purpose of the introduction is to provide a detailed description of the product, which in this case is the Dance Revue.

A situational analysis will then be done in order to ascertain the state of conditions facing the Dance Revue. This is an attempt to examine sources that could influence the marketing of a product. It will describe the factors contributing to success within the realm of the competitor, environment, and current trends (Cohen, 1987). An analysis of the situation is vital because it informs and familiarizes the marketer with the state of the situation. It can influence and alter the development of a design.

After an assessment of the situation, a segmented target audience will be defined for development of a marketing plan. The target market specifies who exactly the potential consumer is (Cohen, 1987). The market is segmented based upon heterogenous characteristics. Demographics (what we are), psychographics (who we are), and geographics (where we are) are criteria used in market segmentation. Demographics refers to attributes such as gender, marital status, age, and race. Psychographics describes the values and beliefs that help define and shape who we are (religious beliefs, attitudes, etc.). Geographics is characterized by where one lives (place of dwelling and type of region). All of the efforts would then be concentrated on the target audience, therefore preventing a waste of resources on an audience that is not a potential consumer.

The next step is one that is neglected time and time again. It is advantageous at this point to anticipate potential problems and opportunities that may arise and consider how to effectively handle them. The director(s) will explore and create a list of possible

problems and opportunities that may affect the success of the marketing plan and in turn the product. This will help provide a realistic picture of the obstacles that may occur and opportunities to expect.

The groundwork will then have been laid for the development of goals. This is necessary in order to measure the success of the marketing plan. It also provides direction and purpose. The goals for the Dance Revue will be developed by the Holiday Dance Revue director. They will include the quality of the experience, the number in attendance, money raised, and the opportunity for a joint effort with a professional performing arts organization. The goals narrow the focus and direct the effort of the marketing plan toward fulfillment. Each step is necessary to progress to the next. Goals provide a foundation and drive the rest of the plan with purpose.

The next logical step in developing the Dance Revue marketing plan is to adopt a mindset or game plan that will serve as the strategy. The marketing strategy could be referred to as a “what-to-do” section (Cohen, 1987). It describes what is to be done to reach the goals of the plan. It is based upon ascertaining the stage of the Dance Revue on the product life cycle which in turn determines the appropriate approach. . The stage of

the product life cycle will be analyzed and labeled as introduction, growth, maturity, or decline (see figure 4 for example). An introductory stage product differs from a maturity stage product and therefore the strategies

Fig. 4 PRODUCT LIFE CYCLE (traditional)

are different as well. In order to determine the stage of the product, the past history of the product will be examined. Sales, profits, prices, and trends will be used to determine the stage in the product life cycle. According to the defined stage of the product's life an appropriate strategy will then be embraced.

Based upon the strategy that has been adopted, the marketing tactics will then be formed. The tactics could be considered the “how-to” section of the marketing plan. It will explain how to implement the strategy that has been developed and accomplish the game plan. The marketing tactics will be based on the 4 P's (product, price, promotion, place) which are variables that can be controlled and manipulated by the organization (McCarthy, 1975). These marketing tactics (4 Ps) are concise and likely to be the best approach for marketing a dance event, such as the Dance Revue.

The Dance Revue director will determine the part that product, price, promotion, and place will play in attaining the goals. The Dance Revue (product) can be manipulated in three different ways. Questions, like the following, will be asked to help decide the part that the product (the first P) will play in the marketing tactics: What image is desired for the Holiday Dance Revue? Should the product be modified to alter its life cycle? Should the product be withdrawn from the market place? (Cohen, 1987). There are three different accepted methods of pricing that will be considered. Penetration pricing, meet-the-competition pricing, and price skimming are pricing tactics that each have pros and cons to be weighed. Promotion will be based on a mix of sales promotion, advertising, and publicity. There are certain questions which will help define promotion of the Dance Revue such as: Where? How much? When? What to say? and

How to measure results? The final P is place, which refers to channel and distribution. The Dance Revue director will examine the significance of place and the appropriate role it will play. This marketing mix (also known as the 4 Ps) provides a set of tools that describe how the strategy will be implemented. Through manipulation of the tactics the goal can be reached and the marketing strategy (game plan) carried out.

Finally, implementation and control of the marketing plan will be developed. This is a summation of the plan so far and explains how and when the tactics will be carried out (Cohen, 1987). It will focus on the application of the plan and track the progress in relation to the desired goals.

Evaluation and Analysis of Plan

After the plan has been developed according to the above model, it will be distributed to three marketing and business professionals for an evaluation by survey (see Appendix A). The evaluation measures the effectiveness of the marketing plan and facilitates revisions in the plan prior to implementation. Each step of the marketing plan will be evaluated for clarity, organization, and feasibility. The situational analysis, selection of the target market, goals, strategy, and tactics will be carefully considered and examined as individual criteria of the plan. The evaluation is an effort to get an objective expert opinion of the plan for immediate and future improvements.

CHAPTER 4

Results

This chapter focuses on the actual development of the marketing plan as a result of the previous chapters. It contains the application of the selected marketing plan outline to the San Jose State University Dance Revue. After a detailed description of each of the components, the evaluation results are stated.

Introduction

The Dance Revue is a multi-cultural event highlighting different styles of dance performed by amateur and professional dance groups. It is an evening intended to create positive memories in the hearts of all involved and demonstrate the beauty of human movement through dance. It is not simply a display of dance but is a pleasure-producing, entertaining product and therefore competes with a variety of activities in the entertainment industry.

The Dance Revue is an event founded for many reasons. Primarily it serves as an opportunity for enjoyment for the participants. It provides an opportunity to see San Jose State University as more than a school. Just as dance should not be seen in a narrow scope, San Jose State can be viewed as more than an academic institution. This event encourages us to look beyond the scholastic and embrace the experience. It also links the University with the community and helps to develop a mutually beneficial relationship. The Dance Revue is not done primarily for profit, therefore a portion of the revenues produced will be donated to a chosen cause.

The Dance Revue was founded in 1994 by Dr. Bethany Shifflett and is sponsored

by the Human Performance Department at San Jose State University. In its first year, approximately 300 people attended the Holiday Dance Revue. The Revue attracted people from various backgrounds and was largely attended by fellow students, friends, and family members of the performers. The program was held on the first Friday following the Thanksgiving weekend and featured various styles of dance performed by local dance groups and San Jose State University dance groups and clubs. The evening was made up of two main parts. The first half consisted of dance performances and the second half was an opportunity for the audience to get involved along with the performers in an informal setting for ballroom dancing.

The 1994 Holiday Dance Revue was a success in spite of the limited marketing of the event. Dr. Bethany Shifflett and Rick Rasmussen advertised the Revue by posters, flyers, radio, TV, and newspaper. They targeted San Jose State faculty, staff, students, and alumni, local dance companies, the local community, family and friends of the performers, community members with special interests in dance, and community members associating the event with a charitable cause. They encountered numerous obstacles in marketing the Revue, such as lack of time (three months), a low level of commitment from the charity organization, a lack of financial support, and the challenge of introducing a new, unknown event.

This history and background of the Holiday Dance Revue helped guide the development and implementation of the marketing plan for the upcoming 1995 Revue.

Situational Analysis

To assess the current situation surrounding and affecting the Dance Revue, the

first element that was examined was the competition. The Revue will take place during an extremely busy time of year and undoubtedly may conflict with other seasonal events. San Jose State University is located in a culturally rich downtown area and there are numerous other colleges and universities within close proximity which offer a wide range of entertainment. The greater San Jose area is a highly competitive environment in many ways, especially entertainment. Recognizing the need to analyze the competition, a list of competitors was compiled in the area of dance, the local community, and the school setting (see figure 5). This list identifies the competing organizations and any planned activities for Saturday night, November 18, 1995.

The Dance Revue does not conflict with any local dance companies, nearby colleges, or San Jose State University special functions. The local downtown community however, has an abundance of activities occurring on the same evening. Most of the downtown events could have a detrimental effect on the number in attendance at the Holiday Dance Revue, however certain activities could be of benefit. Needless to say, the Opera San Jose, Cleveland Ballet, and ice show will compete not only amongst each other but also with special events, like the Dance Revue. The Convention Center will be hosting various seminars that weekend as well as the California Special Olympics. The Dance Revue at San Jose State provides quality, low-cost evening entertainment for the participants of these seminars, and other activities. Each of these competing events is a factor that influences the marketing plan.

FIGURE 5

Competition Analysis

ORGANIZATION	11/18 EVENT	ORGANIZATION	11/18 EVENT
Janlyn Dance Co.	none	San Jose Arena	ice show
Tude's School of Dance	none	Deanza College Flint Center	none
Eaton Cathy Dance Studio	none	Foothill College Theatre	
Sterling Dance Theatre	none	Santa Clara University Theatre	
American Dance Academy	none	San Jose City College	none
Center Stage Dance Company	none	San Jose State athletics	away games
San Jose Dance Theatre	none	Arkadas Turkish Folk Dancers(SJSU)	none
Montgomery St. Theatre	Opera San Jose	Folk Dancers (SJSU)	none
San Jose Civic Light Opera	none	SJSU International Center	none
Center of Performing Arts	Cleveland Ballet	Inter-Residence Hall Association	none
Convention Center	seminars, Special Olympics	Choraliers	none
SJSU Event Center	none		

Another component of the situational analysis is the environment particularly pertaining to economic, political, and technological areas. The economic situation is

constantly changing and evolving. After steady growth from the economic recession in 1991-1992, the economy has slowed down (Business Week Online, 5/1/1995).

Consumer demand has declined and inflation is rising. Economists are in debate as to whether this is a temporary or long-lasting decrease in economic growth. Regardless of how long this decline will occur, it is happening now and affects the Dance Revue. From a marketing standpoint, the consumer needs to be convinced that this is a worthwhile experience that is not going to drain their funds.

San Jose State University resides in an area known world-wide for its technology. Cyberspace is the current craze in the technology world. Those not "on-line" are behind the times in most peoples' minds. It is more than a trend, but a glimpse of what most communication will be like in the near future. In regards to the Dance Revue the Internet provides another avenue of advertising. There are special interest groups for practically anything imaginable and the Holiday Dance Revue could be advertised to particular groups who have a special interest in dance.

The political arena is liable to have the least effect on the Dance Revue. Grass-roots politics is becoming more and more prevalent today as citizens unite to fight for a cause (Beschloss, January 9, 1995). It is a turn back to old-fashioned politics which stresses freedom of rights to all citizens. This last election represents the first time in four decades that both Houses are controlled by the Republicans. As a result of this re-established control, the Republicans have detailed a Contract with America that addresses issues such as downsizing government, anti-crime bills, reformation to the welfare system, and product liability. Whether or not any of these issues result in passed

bills remain to be seen and even then the effect is minimal if any to the development of a marketing plan. The choice of a charitable organization could, to a certain degree, be affected by the current political issues but it would only partially influence the decision.

Target Market

The San Jose State University Dance Revue can be an experience that unites the downtown community with San Jose State and therefore multiple segments of the market are targeted. The San Jose State University campus population (faculty, staff, and students) is one of the primary targets. The school community is made up of nearly 29,000 people of which approximately 26,000 are students (Selected Academic Program Manual for Educational Year 1993-94). The average age for a student is 26 years old and the most prevalent ethnic backgrounds are Caucasian and Asian. Art and design is the most popular major among students at San Jose State University followed by business (accounting) and electrical engineering. The full-time tenure (and tenure track) faculty includes approximately 790 people of whose average age is 49 years old. The faculty is made up of 67% men and 33% women. The demographics of the campus population help us to understand who our market segment is and how to appropriately reach them.

The local downtown community is another primary segment. Last year, the Revue lacked the desired link between the two communities. This could be attributed to a lack of research on who the segment is and their characteristics. The hotels, convention center, and weekend seminars will be the main groups targeted downtown as potential consumers. This is a change from last year in hopes of establishing a link between San Jose State and the downtown community. The downtown population is

made up of men and women primarily in the business field. This can be a difficult group to describe because of the vast range of differences. The main common element in this segment is the location and otherwise it is an extremely diversified group. It would be logical to focus on using the location as a way of drawing the downtown segment to the Revue.

The third primary segment is the friends and family members of the performers. Last year this group was the largest in size and the same can be expected for this year. The common characteristics in this segment are the emotional and sentimental ties to individual performers. The age tends to vary and the gender is roughly the same. Typically, this segment is the most likely to come but the challenge is in informing them of the event. In other words, friends and relatives are likely to come, it is just a matter of letting them know about it.

There are additional segments that will be developed this year. Local ballroom and dance studios will be targeted because of the common interest and the opportunity to link the surrounding community with San Jose State University. This segment is made up of both men and women of all different ages who are from the greater San Jose area. This segment does not need to be convinced of the value of dance, but of the quality of dance at San Jose State University's Dance Revue. They need to feel a sense of "team spirit" and support for a dance event. An alternative method is to instill the feeling that "I have to go, otherwise I am missing out." Either method promotes a sense of urgency to come to the Revue.

Supporters of the charity adopted by the Revue will also be targeted. This

segment will be motivated to attend because of a commitment to the cause. Last year a rather small number came to the Revue as a result of the charity association, but this may be because little effort was made by the charity to publicize the event. It is important to select a charity that people can relate to and want to support. With more support and a joint effort, this segment could increase its presence at the Revue.

Finally, a new market segment has been added. Senior citizen centers and retirement communities have been selected as a secondary market segment. Last year, there was no serious effort put toward the Senior Citizen community; however, we had inquiries about the Revue and a small portion of the audience was comprised of senior citizens. Often senior citizens have more freedom in their schedule to enjoy opportunities such as this. The Revue can provide a social outlet for the senior citizen who is not able to get out as much. The senior citizen community is a group that often gets overlooked as potential consumers yet they comprise approximately 20% of the population.

In all, there are six segments to which the Holiday Dance Revue hopes to draw the majority of its consumers from. With a concentrated effort in these selected market segments, the Dance Revue can make better use of its resources and increase attendance.

Opportunities and Problem

The Holiday Dance Revue will take place for the second time this year. Last year was a challenge since the Revue was brand new and no one knew about it. This year the Revue has a great opportunity to build on what was started last year. The simple fact that the Dance Revue has a history (a short one albeit) is an opportunity in and of itself.

People are somewhat familiar with the event and may not have to be convinced of its worth. In essence last year's attendees are marketers for the event this year.

Campus administrators are constantly looking for activities that will expand the boundaries of San Jose State University and promote a community feeling. The Dance Revue not only provides an activity to bring together students from all over campus, but it also can unite the school with the outside community as well. Because of the potential of the Dance Revue to bring many different groups together, it is likely to have a climate of support as a positive experience for our campus and community.

All too often departments on campus are like islands that are oceans apart, never interacting or collaborating with one another. The Dance Revue provides an opportunity to further develop relationships between the Human Performance department and the Dance department.

Because this year's Dance Revue is November 18, it will not be competing with the abundance of activities during the heart of the holiday season. This is evident in the situational analysis of the competition and the lack of functions taking place that day. From a competition standpoint, November 18th is clearly better. It is likely the event will get more support and media exposure since there is a lack of special functions vying for advertisement time and space. So instead of x number of people having to choose between 10 possible activities, now x number of people are choosing from 5 activities. As a result of the Dance Revue being moved to November, the chances of increasing the attendance is high.

Last year's Dance Revue encountered a facility problem. The room that it was

held in was less than ideal. The main problem was that the seating was level and that those toward the back of the room could not see the performers. This year the Revue is being held in the music auditorium on campus. It is designed for such performances with tier seating and a designated stage area. Another improvement related to the new facility is enhanced control of the flow of people. Last year ticket collection was chaotic and it was simple for non-ticket people to slip right by the ticket collection/check-in area. With the change of room location, the facility problem of last year has become an opportunity for this year.

The Dance Revue has several potential problems that must be considered. The first problem to be encountered is the change of the date for the Dance Revue. Originally the Holiday Dance Revue was to take place on December 2, 1995; however, the desired facility was not available and this led to rescheduling the Revue for Saturday, November 18, 1995. This date change may prove to be somewhat of an obstacle because most people associate the Holiday Dance Revue with the "Christmas" holiday. Since the event is no longer a holiday function, the name is no longer appropriate. Unfortunately people may remember the Holiday Dance Revue by name recognition and now a new unrecognized name must be given. A concerted effort is recommended to overcome this obstacle and not lose the support of last year's Revue because of unfamiliarity.

As a relatively new event the Dance Revue has not gained a significant amount of identity. Those who know about it are probably the ones who attended last year. The Dance Revue will acquire identity as it continues to build a history as a positive quality experience for all those involved. The task is to make the Revue an event that is well-

known beyond the small group of people who attend. In addition to time and history, a solid advertising campaign can assist in promoting the Dance Revue and increasing its notoriety.

Another potential problem to be aware of is that the Revue is switching from a Friday night to Saturday night. This is liable to affect attendance. It may decrease attendance from certain market segments, yet raise the attendance from other market segments. San Jose State commuter students are less likely to attend on a Saturday night, since it is not following a day on campus and attending the Revue would probably mean a special trip. On the other hand, on-campus students may be more likely to attend, especially since there are no special on-campus functions. The change of day is not a major threat to the Revue, but could vary which market segment has the greater likelihood of attending.

Another problem is that the dance performers and groups may not be available or ready to perform on the rescheduled date. This could be a major problem unless preparations are made in case this happens. In the event, that some of the performers are unable to perform on November 18, the Revue staff should ask some groups if they would be willing to do an additional number to replace the vacancy in the program. Prepared to handle a performer's cancellation, the Revue should still be able to maintain an impressive program.

In order to get support from the charity market segment of the target audience, an appropriate charity must be chosen. It is important to determine how much support the charity will give the Revue. Last year the American Heart Association was the chosen

charity. Initially, it seemed like a perfect match, but as time past it became evident that helping promote our event was not a priority for them. The selection of a charity needs to take into consideration the amount of support to be given by the charity, the public sentiment toward the charity, and the type of following it has. Each of these factors weighs heavily in the success of recruiting that segment.

The 1994 Dance Revue did not succeed in reaching its goal of becoming an internal and external event. Because the Revue experienced such difficulty establishing the event externally, the original goal of a united event must be reconsidered. Questions must be asked, such as is this event something that the outside community would be interested in? is it being made more of than it really is? is it the right vehicle to unite the campus community with the local community? The Revue director and staff must carefully consider the function of the Revue as it relates to the target audience. If the Revue were to be solely an internal event this would drastically change the goals, target audience, and marketing strategy and tactics. If the Revue were to remain in its current format as an external and internal event, then revision of how it is promoted would need to take place in order to avoid last year's difficulties.

The Revue also suffers from a limited budget for advertising. This narrows down the tactics by which it can be promoted and calls for resourcefulness in advertising. Last year there was no budget for advertising, so \$200 for this year's budget is a major improvement. A lack of money does not prevent the event from being advertised, but could influence the effectiveness of promotion. This problem requires weighing how effective each advertising venue is and then selecting the one that will reach the most

people for the least amount of money.

An additional potential problem is a shortage of student workers to help with the “behind the scenes” work. Last year the Dance Revue took place right before final exams, so students were not readily available. This problem could be eliminated because of the date change, but the challenge still remains to make it an experience they want to be involved in as workers. An effort must be made to make the Revue worthwhile for these individuals as well as those on stage and the audience. This requires making student workers feel important by letting them know that they are the backbone to success for the Dance Revue. The Revue will receive some assistance from staff members in the Human Performance department, but more of an effort should be made to recruit support and help from students. This could help assure an adequate amount of “behind the scenes” workers and resolve a potential problem.

Ticket distribution needs to be widely available and easily accessible for the potential consumers. This can be a difficult task with the variety of market segments within the target market. If the Dance Revue were only an internal event, then ticket distribution would be less difficult. However, this is not the case and therefore the greatest challenge is in ticket distribution to the external market segments. Each segment needs to be individually addressed concerning ticket distribution. The San Jose State campus population is the easiest to reach. They can purchase tickets from the Human Performance office on campus or from professors in the Dance and Human Performance department. By having professors assist in selling tickets to their classes it makes ticket distribution not only easily available and accessible but very convenient.

The local ballroom dance studios and senior citizen retirement communities could each be used as a medium for ticket distribution to their participants and customers. Each could be given a designated amount of numbered tickets available for sale to their clients and customers. By numbering the tickets it provides a line of accountability and control over the tickets being sold and money being collected. For assisting in ticket distribution, the dance studios and senior citizen communities could each receive a few free Dance Revue tickets. In essence, this method of ticket distribution brings the ticket to the customer, instead of the customer having to go to the ticket.

The local downtown community is probably the most difficult in the distribution of tickets. They are a constantly changing group who are temporarily in town for business, a seminar, or a special function. The hotels, convention center, and seminars are the focus of the downtown segment and a method of ticket distribution must be developed for them. There will be various forms of advertising to make the downtown community aware of the event and an attempt could be made to make tickets available in a number of places, such as: at the door, hotel concierges, and a few selected stores (i.e. Ben & Jerrys). The difficulty will be making it a worthwhile thing for the concierges and stores to do. In order for ticket distribution to be a benefit, a few free tickets could be allotted to the businesses for the employees and public recognition of their support given. Each channel used for ticket distribution needs to feel they are benefiting from this service.

Family and friends (who do not attend San Jose State University) will be able to purchase tickets through the performers. The performers will buy the tickets at any of

the previously mentioned ticket distribution locations. They will be a channel for their friends and family making the process of buying a ticket relatively easy.

The market segment associated with the chosen charity will be able to buy tickets at the door along with whatever other means of distribution the charity normally uses. This could mean making tickets available at other charity functions prior to the Dance Revue '95. The charity will be encouraged to assist in ticket distribution to their supporters in return for a few free tickets. The goal is to make ticket distribution as easy as possible for each segment of the Dance Revue '95.

The ballroom dance immediately following the Revue is struggling to find an ideal facility. The switch in the date caused the Dance Revue to lose its original site for the dance. The next best alternative is costly and difficult from a logistical standpoint. Because of the numerous obstacles encountered with the ballroom facility, it is recommended that the ballroom dance be canceled for 1995. Not having the dance helps to ease the stress of added cost and volunteer staff, but could be a disappointment for the audience and participants.

Another problem to consider is the image of the downtown neighborhood and the effect that has on potential consumers. Many people see downtown San Jose as an unsafe and undesirable area. This could affect the Dance Revue's attendance. An effort should be made to ascertain exactly what type of perceptions people have of the downtown area and minimize the negative image as much as possible.

Goals

The goals for the 1995 Dance Revue have been developed by the director and are

based upon last year's event. The goals are understood to refer to the short-term and long-term ambitions of the product.

short-term:

1. The Holiday Dance Revue be a positive experience creating a lasting memory for the participants and consumers.
2. 400 people would attend the Revue.
3. \$2000 would be raised for the Human Performance Department and a charitable cause.

long-term:

4. Gain recognition and support from the university.
5. Develop a relationship with the surrounding downtown community.

Marketing Strategy

The marketing strategy is made up of two related components - the stage of the product and an appropriate approach. There are certain characteristics which are unique to each stage of the product life cycle (introduction, growth, maturity, and decline). Last year's Holiday Dance Revue must be examined closely to determine its appropriate stage. Sales were low but acceptable as a first year product. The cost was rather inexpensive in comparison to similar forms of entertainment and profit was minimal. There are different types of customers in relation to the product life cycle commonly labeled innovators, early adopters, early/late majority, laggards, and refusers (Thomas, 1995). Last year the majority of the audience was made up of supporters of the performers (family, friends, and students) and "innovators." Innovators are characteristically people who buy because a product is new. The main priority in the

introduction stage of a product's life cycle is to create awareness for trial and attract other types of customers (early/late majority, laggards, etc.).

By assessing last year's Holiday Dance Revue, it is evident that the Dance Revue is in the introduction stage. It does not display any of the common traits of the growth stage, such as rapidly rising sales and profits (Randall, 1993). The Dance Revue is still dealing strategically with creating awareness and trial of the event. However, the goals set for this year should move the Dance Revue from an introduction stage to a growth stage. There are general strategies that accompany an introduction stage product such as the Dance Revue '95 (see figure 6). Those strategies should now be adapted to the Dance Revue.

Figure 6

GENERAL STRATEGIES FOR INTRODUCTION STAGE			
PRODUCT/SERVICE			
product	price	promotion	place
offer a basic product	competitive pricing	build awareness and use heavy sales promotion to entice trial.	selective distribution

This table assists in developing the approach from which the Dance Revue '95 will be marketed. In order to meet the previously stated goals, the product (Dance Revue '95) will involve not only current dance students at San Jose State University, but local dance companies as well. This will help to maintain quality entertainment and integrate the external community with the internal community through the performers. The Dance Revue should include cultural styles of dance as was done last year. This enhances the

basic product while encouraging a positive lasting memory for those involved.

Strategically, the Dance Revue is maintaining its basic product and attempting to improve its quality in hopes of fulfilling the goals of the event.

A product can be priced a number of ways, depending upon the current stage. Some common pricing strategies are competitive meet-the-market pricing, penetration pricing (below average cost), and price reduction (Thomas, 1995). The Dance Revue will be competitively priced with similar dance events because it is still an introduction stage product. If the main priority were to rapidly increase the share of the market size, then penetration pricing would be most advised. Price Reduction most often occurs in the decline stage of a product's life. It is an attempt to minimize the decline in sales and profit. The most appropriate pricing strategy for the Dance Revue '95 is meet-the-market pricing. It supports the basic introduction stage theme of creating awareness and trial while helping to meet the goal of raising \$2000.

The Dance Revue should be promoted as more than a school function, but as a community event. It should be advertised in conjunction with a charity as well. Because of the life stage of the Dance Revue, heavy advertising to select markets needs to be done to continue to build awareness. Strategically promoting the event will fulfill a number of goals, such as: increasing attendance, developing a relationship with the surrounding community, and gaining recognition and support from the university.

The place refers to the location of the Dance Revue. This year's location will be strategically marketed as a major improvement over last year. The Revue will be held in the music concert hall on campus which will help expand it beyond the Human Performance Department. This will help to prevent the Dance Revue from being

confined to one department but broaden its reach geographically across campus.

The overall strategy of the Dance Revue '95 is to continue creating awareness so that potential consumers will try it on a trial basis. Awareness will be enhanced by the specific strategies of the product, price, promotion, and place. This strategy will then be carried out through the marketing tactics.

Marketing Tactics

The term product in this case refers to the dance performance. The dances will be performed by people who have a connection with San Jose State University whether current or past. This means that there will be both internal (campus) and external (off-campus) groups performing and that the quality of the event should be enhanced. Another important reason to have a mix of performers is that hopefully the audience would reflect this diversity and help attain the goal of uniting the two groups.

The product is one of the tools that marketing professionals have at their discretion. In the case of the Dance Revue there is control over who the performers are, what the name of the event is, and the order of the performers. An effort will be made to invite back some of the off-campus performers from last year and include the dance classes of San Jose State University in the program. The last act of the evening will preferably be young children. Adults are often filled with sentimental delight at the sight of young children performing and can leave the event with a happy, joyful feeling. Ending with a young children's performance, encourages a lasting positive memory and fulfills one of the goals.

The name of this event could be critical to the initial trial by potential consumers. Last year it was called the Holiday Dance Revue; however, a new name is necessary

because of this year's date change. The name needs to pique someone's curiosity. It has the power to shape the image of your product and encourage someone towards a trial. There are two common methods of naming a product - a related name or unrelated name. Picking an unrelated name can be difficult because it requires a creative imagination and free thinking. For this event, a related name will be used to entice customers.

After careful consideration, the director suggested either Spartan Dance '95 or Dance Revue '95. These two choices were then looked at in comparison to the goals. It was decided that Spartan Dance '95 sends an internal message to the consumer and is a completely new name. Where as the name Dance Revue '95 is familiar with consumers and does not put any boundaries on the event. Dance Revue '95 may not be the perfect name, but it is acceptable. It does not necessarily pique one's curiosity a great deal, but it is descriptive and familiar. Unless a better name is developed by August 1, Dance Revue '95 will be the official name.

A range of pricing will be used for the various market segments of the Dance Revue '95. The average price for an off-campus dance performance is anywhere from \$9-13 and the Dance department at San Jose State University usually charges between \$7-10. The Dance Revue will offer three prices. General admission will be \$7, San Jose State University students and senior citizens will pay \$5, and San Jose State dance students will pay \$3. The \$3 price has been added this year for students whose attendance is required because of a class assignment or extra credit. This range of prices is appropriate for all the segments yet does not favor any one segment to an extreme.

Last year penetration pricing was used. In other words, the price was greatly reduced in order to attract a share of the market. There is a risk when using this method

of pricing. People may assume that since the cost is below average the quality is below average too. In 1994, general admission was \$5 and students and senior citizens paid \$3. This year's price has increased by \$2 dollars for both general admission and students/senior citizens. The cost is still slightly below the average cost of an event like this, but not low enough for people to question the worth or value of it. As far as campus is concerned the Dance Revue '95 is competitively priced and in the surrounding external community it is priced for penetration. The increase in price will hopefully help legitimize this event as quality entertainment and assist in accomplishing the goals of the Dance Revue '95.

The Dance Revue must be promoted in unique fashion to each of the individual segments in order to reach its goals. The promotion of the Dance Revue must be in line with the AIDA formula of creating **A**ttention, maintaining **I**nterest, creating **D**esire, and initiating **A**ction. The budget for promoting the Dance Revue is \$200 and requires an extra effort to overcome the limited financial resources. The following advertising plan will continue to create awareness of the existence of the Dance Revue '95 while accomplishing the goals.

There is basic and general advertising that can be done in a number of ways. An announcement will be placed in the various newsprint for no cost. This includes the San Jose Mercury News, Metro, Almaden Times, Cupertino Courier, Los Gatos Weekly, Sunnyvale Sun, and Saratoga Times. Arrangements will be made to also have the Dance Revue '95 announced on radio and television through public service announcements (PSAs). In addition, the Dance Revue will be advertised on-line via the Internet. Each of these advertising venues is not aimed at any specific market segment, but has the

potential of reaching many of the segments.

The campus population is the easiest and most convenient segment to reach. They will be targeted through the Spartan Daily (campus newspaper), the HUP Communicator (Human Performance Department newsletter), banners at each San Jose State parking garage, announcements over the public address systems at San Jose State athletic events (i.e. halftime of football game), and the campus calendar. It will also be advertised on the syllabi of dance classes. The Dance Revue '95 will also be advertised on the San Jose State radio station and television station (KSJS). The opportunities for advertising to the campus population are diverse and have the potential to reach a large variety of students.

An exhaustive effort has been made to discover every potential venue of advertising and consider its contribution to the overall goals. One popular form of advertising at San Jose State is the digital marquee at the Event Center on campus. It has the potential of attracting many students; however, it costs \$150 to use. After careful consideration, it was decided that the digital marquee would not be used. The cost would wipe out 3/4 of the marketing budget of \$200 and act as a deterrent of the goal of making this more than a campus event. Last year, the campus population represented a large portion of the audience and with similar advertising this year that will happen again. In other words, the advertising being done for the campus segment is sufficient without using the digital marquee.

The downtown community is the most difficult segment in promoting the Dance Revue '95. A banner overhanging a downtown street could be the primary tool for creating attention. Included on the banner will be the Dance Revue itself along with the

selected charity, the Special Olympics. The banner would use most of the marketing budget (approximately \$140), but could be well worth it. It is a struggle to make the downtown community aware of events at San Jose State and a banner could accomplish just that.

The remainder of the budget will be used to print glossy posters to be displayed at retail stores and merchants in the downtown mini-mall area. In addition to the mini-mall area, popular weekday lunch spots will be asked to support the Dance Revue by displaying flyers and posters. This will help maintain interest in the Dance Revue and keep its visibility high.

The selected charity, the Special Olympics, is being held at the Convention Center the same weekend as the Dance Revue '95. Ideally, the Special Olympics will assist in advertising the Dance Revue '95 by announcing it to their participants and supporters. This will help build a desire by promoting the good will aspect of the event.

There are many hotels downtown that host business people and visitors. The Dance Revue '95 will be advertised on the hotels' weekly calendar of events and the hotel concierges will be given information to pass on to those who are interested. Ideally this would be the ultimate step leading a person to initiate action and attend the Dance Revue '95.

The retirement and senior citizen community represents a new segment this year. The activities coordinator at various local retirement communities will be contacted in order to gain support and assistance in advertising the Dance Revue '95 to their residents. Many retirement communities provide transportation for the residents to special functions. The activities coordinator and retirement community will be encouraged to

coordinate and provide transportation to the Dance Revue '95. If this is the case, then the flyers and posters distributed at the local communities will emphasize that transportation is provided. This could be a major factor for senior citizens and provide an opportunity for them to go out for an entertaining evening.

The local park and recreation departments will be contacted in order to arrange for distribution of flyers to the senior citizen ballroom dance classes and general ballroom dance classes as well. In addition to this, posters and flyers will be displayed at local ballroom dance studios. There is a large portion of people who have a strong interest in ballroom dance yet are not even aware of the Dance Revue '95. If at least the classes and studios are aware then they can help create a desire among their participants.

There is no formal advertising directed toward family and friends. The participant whom they are supporting serves as the primary means of promotion. They have a reason to attend the event and require little effort to entice. Flyers will be made available to participants to hand out to friends and family. It can be expected that again this year friends and family will represent a large portion of the audience.

Each segment of the target market will receive specific advertising directed to them. The marketing tactics have been developed to help attain the goals of the Dance Revue '95 and reflect the strategy discussed earlier. For a summary of the marketing tactics see figure 7.

Figure 7

SUMMARY OF PROMOTION

GENERAL	FRIENDS & FAMILY	DOWN-TOWN	BALLROOM STUDIOS	CHARITY	SR. CITIZEN & RETIRED	CAMPUS
SJ Mercury News	participants (flyers)	hotel concierges	flyer/poster distribution	announcements	retirement communities	syllabus
Metro		hotel calendar		flyer distribution	community ball-room classes	campus calendar
neighborhood newspapers		weekday lunch spots				Spartan Daily
on-line		mini-mall				KSJS tv
PSAs (radio & tv)		banner				KSJS radio
						banners (garages)
						HUP newsletter
						announced at athletic events

The place refers to the location of the Dance Revue '95. Unfortunately, there was little choice in where it would take place. However this year's location is an improvement over last year's. The Dance Revue '95 will take place in the Music Concert Hall on campus. This facility is specifically designed for performances and has a stage area and tiered seating. It helps to create an atmosphere of professionalism and quality. It lends credibility to the program because it eliminates distractions associated with the facility and therefore provides an opportunity for a positive experience. One factor that must be considered is the image of the downtown area where San Jose State University is located. Many people perceive the downtown area as unsafe. Because of

the safety issue of the area, it is all the more important to stress the improvement in the facility and campus. In other words the image must be dealt with in a positive nature that can help put people's minds at ease. The place is being used as a tool to reach the goal of creating a positive memory and gain recognition for the university.

Implementation and Control

At this point the situational analysis, target market, problems and opportunities, goals, marketing strategy, and marketing tactics have been discussed. Now the challenge is the application of the marketing plan up to this point. This includes a time line and checklist of things to be done in order to successfully market the Dance Revue '95 (see Appendix D). Another part of implementation and control is knowing what was or was not effective in terms of marketing the Dance Revue '95. This will be done by devising an informational sheet (see Appendix E) to be filled out by the members of the audience to aid the director in knowing who came and why.

It is important to make the information sheet as simple and concise as possible. People have a short attention span and therefore every question must have a definite purpose. Not everyone will fill out a sheet, but an effort must be made to encourage people to do so. The informational sheet will be inside the printed program that people receive as they enter the music auditorium.

The informational sheet is the beginning stages of planning for the next year's Dance Revue. Along with the information gathered an evaluation will be written reviewing the perceived effectiveness of the marketing plan and offering suggestions for modification to improve the plan for the Dance Revue '96. This is not only the final step

in the implementation and control section, but in the marketing plan for the Dance Revue '95. Without careful consideration for implementation and control, even the best marketing plan can fail.

Evaluation

The marketing plan was given to three different people: Jim Losch, president of L & S Hallmark Construction; John Marmesh, public relations/marketing director for L & S Hallmark Construction; and Gerald Johnson, marketing manager for Divine Design. Each of them evaluated the plan using the evaluation form found in appendix A. None of the evaluators had major complaints but offered minor suggestions for improvement. They evaluated the overall plan for clarity, organization, and feasibility and the specific elements, including introduction, situational analysis, target market, goals, marketing strategy, marketing tactics, and implementation and control. Each of the marketing evaluators was to respond to statements under each of the categories with a number from 1 to 5 (1=strongly disagree and 5=strongly agree). See figure 8 for a breakdown of their responses.

In addition to a numerical evaluation, additional comments were sought to further enhance and improve the potential success of the marketing plan. The most frequently heard suggestion was make an effort to increase your marketing budget of \$200. One evaluator suggested seeking financial help from outside dance groups. Another suggested providing a program for the event where advertisement space is sold to local businesses. The third evaluator suggested asking sign and banner companies and desktop publishing companies for financial donations to support a non-profit charitable event

such as the Dance Revue '95. It was unanimous among the evaluators that the limited

Figure 8 - Summary of Evaluation Results

OVERALL		<i>evaluators:</i>	#1	#2	#3
Clarity:	The plan's intent is clear.		4	5	5
	The plan is simplistic and thorough		4	5	4
Organization:	The plan is organized in a logical manner		4	4	4
	The progression from one task to another is logical.		4	4	5
Feasibility:	The plan is feasible.		5	5	5
	It can be successfully implemented.		5	5	5
SPECIFIC ELEMENTS					
Introduction:	The introduction effectively communicates the history and the facts of the product.		4	4	4
	It quickly explains the basic purpose of the product and project.		4	4	5
Situational Analysis:	The criteria used to analyze the situation is appropriate.		4	4	5
	The situational analysis provides necessary information on the state of the situation.		5	4	5
Target Market:	The target market accurately represents the potential consumer.		5	5	5
	The segmentation is logical		5	5	5
Goals:	The goals are attainable		4	5	5
	They are related to the success of the product		4	5	5
Marketing Strategy:	The strategy adopted is appropriate based upon the approach and stage of the product on its life cycle.		4	4	4
	It clearly explains the adopted mindset		4	4	5
Marketing Tactics:	The marketing mix (4 P's) is utilized in the best way possible.		4	4	4
	The tactics are realistic and could be implemented		4	4	4
Implementation and Control:	The methods selected for implementation and control are practical.		4	5	5

budget would be the biggest obstacle to success. In the case that the budget remains the same and is unable to be increased, the evaluators felt the best use of the money would be a combination of flyers and a banner to be hung in the downtown community. One evaluator commented that the banner is an attention grabber that has a mass reach compared to flyers. They felt that neither flyers or a banner alone could do the job that the two together could.

Another suggestion made was to involve the outside community in the program to have a better chance of reaching the off-campus target markets. It was felt by this evaluator that the off-campus dance companies were not being fully utilized in regard to their resources. In his opinion, by further involving the off-campus dance groups, the potential problem of uniting the school and local community is greatly diminished. It also reduces the anonymity of the event and helps establish identity for the Dance Revue '95 and San Jose State University.

Overall, the marketing plan received high marks and the evaluators were positive about its potential for success. They only had minor suggestions and recommendations to enhance it.

CHAPTER 5

Discussion

The aim of this project was to develop an effective marketing plan for the Dance Revue '95. Marketing is a broad field that has been successfully applied to many different areas. In the area of dance, however, there has only been a limited use of marketing. After a review of the current literature on marketing dance events, a marketing plan was specifically developed for the Dance Revue '95. This plan was sent to three business and marketing professionals to be evaluated and critiqued in order to develop the best marketing plan possible.

Based upon the evaluators' responses, the most critical need is for an increase in the marketing budget. A practical way of doing this is to seek donations for which in turn the company or business would receive an advertisement in the program. This would involve the outside community and increase the budget. As a result of their concern with the lack of financial resources, any additional funding would be beneficial.

The evaluators believed that an effort should be made to increase the number of informational sheets turned in by the audience. One suggestion was to provide self-addressed stamped envelopes as part of the program. This way people could enjoy the evening without worrying about filling out a form. Unfortunately, self-addressed stamped envelopes would place a strain on the already thin budget.

Another suggestion made to help increase the number of informational sheets was to have a drawing. People attending the Dance Revue '95 would fill out an informational sheet that would be entered into a drawing for a special prize. This, however, might

cause people to fill in the blanks paying little attention to the truth of their responses.

A weakness in the evaluation process was that there were only a few written suggestions or additional comments. A number was chosen in response to each of the statements but there was little explanation as to the reason for their choice of number. This could have simply been because of the convenience of circling the appropriate number versus writing out a response. It is recommended that for the future the evaluation process be revised in order to get significant, in-depth feedback. In addition, a follow-up interview with the evaluators could be beneficial and allow the evaluators to explain their responses.

This project has helped to provide an initial base for marketing dance. It has applied traditional marketing fundamentals to the area of dance in order to bring about greater success for dance and the performing arts. The basic model developed by Cohen was adapted to the area of dance to provide an outline of sound marketing techniques. The chosen plan includes marketing theories that have been applied only on a limited basis to areas such as the performance arts and more specifically dance. The effectiveness of this approach remains to be seen and helps either way to determine the best model for marketing dance.

Chapter 6

Epilogue

The Dance Revue took place Friday, November 18, 1995. Approximately 300 people attended the event and \$1200 was raised for the Human Performance Department and the Special Olympics. This year's Revue included 90 dancers and 6 directors. Overall it was considered a success and a major improvement from last year although not all the goals were attained. The participants and dance group directors, the audience, and the Dance Revue director provided valuable feedback on this year's Dance Revue. This epilogue includes not only the comments from these groups, but a summary of the implementation of the time line (see Appendix D).

After careful consideration of the suggestions made in the marketing plan, the Dance Revue director and marketer implemented those they thought feasible and necessary. They began preparing for the Revue by making initial contact with the Human Performance and Dance faculty to place an announcement or assignment on the Fall syllabi, but because there was no follow-up few faculty included the Dance Revue on their syllabi. Banners were made and displayed on campus and at participating dance studios; however, a banner was not displayed downtown. Written announcements and PSAs (public service announcements) were submitted to local radio, television, and newsprint media. The KSJS radio station showed support by helping promote the Dance Revue with a ticket giveaway. The Spartan Daily (campus newspaper) also provided support by doing a story before and after the event and attending the dress rehearsal as well. The Dance Revue did not get published in the On Campus Calendar. This was

unfortunate since over 200 people receive this Calendar Newsletter. The Sports Information Director also was not contacted about Dance Revue announcements at sports events. The Dance Revue director had a difficult time acquiring volunteers to help with the Dance Revue, so only the most crucial and feasible suggestions were implemented.

As the marketing plan was implemented and the Dance Revue approached, the focus shifted to reaching primarily the students and not the outside community. The hotel concierges were contacted initially to help promote the Dance Revue but this had no noticeable effect. Flyers were distributed to local dance studios and downtown businesses and food spots where students frequented. A bulletin announcement was sent to on-line groups with a special interest in dance, but there was no significant benefit. Flyers were not distributed to community center dance classes or to the activities coordinators at the senior citizen and retirement communities because the marketing focus was no longer the outside community.

The director of the Dance Revue was pleased with the event. Although the attendance and money raised did not match the goal, it was still almost double last year's numbers. This event was created as an opportunity to create a positive memory for the participants and the director felt that happened. The director commented that the improved facility made a big difference. It allowed for a smooth flow of the crowd into the building and to their seats. The competition analysis helped the Dance Revue director know what to expect as sources of competition; however, an unexpected competitor was a rock concert by Santana at the San Jose State Event Center. The director recommended that in the future a police escort would be advised in handling the

cash taken during that night. From the director's standpoint, the Dance Revue improved in nearly every area with still room for improvement in the future.

The audience had a mainly positive reaction to the Dance Revue. They enjoyed the diversity in the style of dance along with the variety of ages performing the dances. Some audience members did express a concern with regard to the performance. They felt that the young dance group's dance movements were "too suggestive." The director speculated this might be attributed to a lack of judgement on behalf of the parents and/or the choreographers (who are former San Jose State students).

The participants, both young and old, felt good about their Dance Revue experience. The change of facility was intended for the audience, but made a positive difference with the participants. The stage enhanced their positive feelings about the Dance Revue by making the event more legitimate through appearance. The participants and dance group directors commented that they enjoyed the range of dances and the educational aspect of it. The directors really enjoyed the philanthropic benefit of helping the Special Olympics. The association with the Special Olympics helped create a connection between the participants and the community. The participants were also pleased with the outcome of the Dance Revue and excited about the philanthropic benefit of supporting the Special Olympics.

Overall, the Dance Revue was a success in the eyes of the Revue director, the dance group directors and participants, and the audience. Unfortunately there was not a lot of volunteer support so most of the work was done by the director and marketer. Because the two of them were responsible for scheduling, coordinating, and overseeing

approximately 90-100 performers it decreased the time and effort that could be put into marketing the event. The director was most excited about the philanthropic benefit experienced by the participants and audience and is considering ways to capitalize on that benefit. This may include going into the community to put on a performance at a charitable function. The Dance Revue has its strengths and weaknesses which must be considered in marketing similar dance events.

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Appendix A

EVALUATION - DANCE REVUE '95

Please fill in the appropriate blanks and add comments in the areas provided.

Your input is vital and important in developing the best possible marketing plan for the San Jose State University Dance Revue. Please circle the appropriate number (1 = strongly disagree and 5 = strongly agree)

	strongly disagree 1	2	undecided 3	4	strongly agree 5
A. Overall					
I. <i>Clarity:</i>					
The plan's intent is clear.	☐	☐	☐	☐	☐
The plan is simplistic and thorough.	☐	☐	☐	☐	☐
Suggestions and comments:					

II. <i>Organization:</i>					
The plan is organized in a logical manner.	☐	☐	☐	☐	☐
The progression from one task to another is logical.	☐	☐	☐	☐	☐
Suggestions and comments:					

III. *Feasibility:*

The plan is feasible ☐ ☐ ☐ ☐ ☐

It can be successfully implemented. ☐ ☐ ☐ ☐ ☐

Suggestions and comments:

B. Specific elements

I. *Introduction:*

The introduction effectively communicates the history and facts of the product. ☐ ☐ ☐ ☐ ☐

It quickly explains the basic purpose of the product and project. ☐ ☐ ☐ ☐ ☐

Suggestions and comments:

II. *Situational Analysis:*

The criteria used to analyze the situation is appropriate. ☐ ☐ ☐ ☐ ☐

The situational analysis provides necessary information on the state of the situation. ☐ ☐ ☐ ☐ ☐

Suggestions and comments:

III. *Target Market:*

The target market accurately
represents the potential consumer

☐ ☐ ☐ ☐ ☐

The segmentation is logical.

☐ ☐ ☐ ☐ ☐

Suggestions and comments:

IV. *Goals*

The goals are attainable.

☐ ☐ ☐ ☐ ☐

They are related to the success
of the product.

☐ ☐ ☐ ☐ ☐

Suggestions and comments:

V. *Marketing Strategy:*

The strategy adopted is appropriate
based upon the approach and stage
of the product on its life cycle.

☐ ☐ ☐ ☐ ☐

It clearly explains the adopted
mindset

☐ ☐ ☐ ☐ ☐

Suggestions and comments:

VI. *Marketing Tactics*

The marketing mix (4 P's) is utilized ☐ ☐ ☐ ☐ ☐
in the best way possible.

The tactics are realistic and could ☐ ☐ ☐ ☐ ☐
be implemented.

Suggestions and comments:

VII. *Implementation and Control*

The methods selected for ☐ ☐ ☐ ☐ ☐
implementation and control are
practical.

Suggestions and comments:

ADDITIONAL COMMENTS:

Appendix B

TELEVISION

station call letters	contact person/attn:	phone number	fax number/mail:
KTVU 2	Rosie Chu - community affairs	(510) 574-0180	(510) 272-9957
KRON TV 4	Javier Valencia	(415) 441-4444	(415) 561-8066
KPIX TV 5	Community Calendar	(415) 362-5550	PSA Community Calendar, 855 Battery, SF 94111
KGO TV 7	Community Calendar	(415) 954-7777	(415) 954-7596
KNTV 11	Phil Gomez	(408) 286-1111	(408) 286-1530
KOFY TV 20	Carol Fertick, public affairs department	(415) 821-2020	2500 Marin St., SF, 94124
KICU TV Action36	Roy Avila	(408) 298-3636	(408) 286-1034
KBHK TV 44	Cynthia Butler, public affairs	(415) 249-4444	(415) 249-4484
KTEH TV 54	George Sampson	(408) 437-5454	(408) 437-5469
TCI Cablevision	Adrienne Mocker	(408) 452-9100 x3348	(408) 452-5720
Channel 8A	Armand	(408) 452-3388	N/A
KSJS TV	Ramona	(408) 924-7450	(408) 924-3251

RADIO

station call letters	contact person/attn:	phone number	fax number/mail:
KSJO 92.3 FM	PSA	(408) 453-5400	(408) 452-1330
KOME 98.5 FM	Marla Davies	(408) 985-9800	(408) 296-8962
KLOK	Angela	(408) 274-1170	(408) 274-1818
KARA, KLIV, KRTY	Rosana Madrigal	(408) 293-8030	PO Box 995, SJ, 95108

KGO Radio	Allison Hodges (community relations manager)	(415) 954-8113 x8106	Community services dept, 900 Front St.,SF, 94111
KNBR 68, KFOG	Gimmy	(415) 995-6800	(415) 995-6867
KBAY, KKSJ	Lissa Kreisler	(408) 370-1370 (408) 364-4555	(408) 364-4555
KSJS FM	N/A	(408) 924-4545	(408) 924-4583

Appendix C

NEWSPAPER

San Jose Mercury	contact person/attn:	phone number	fax number/mail:
West Extra (Wed.)	Rob Klindt	(408) 559-5809	1875 S.Bascom,# 2445,Campbell, 95008
East Extra (Wed.)	Eric Johnson	(408) 920-5444	(408) 288-8060
Arts & Entertainment	Robin Doussard	N/A	(408) 920-5244
Features	Dennis Knight Karen McCauley	(408) 920-5899	Karen McCauley (408) 920-5244
Valley Log	Dick Egner	(408) 288-8069	(408) 288-8060
Venture (Thur)	Bill Sutherland Venture	N/A	(408) 920-5244 fax by Tues noon

C o m m u n i t y newspapers	contact person/attn:	phone number	fax number/mail:
Metro	Judy Blackwell events calendar	(408)298-8000x229	(408) 298-0602
Almaden Times	Karl Laucher	(408) 494-7000	(408) 494-7078
Saratoga News	Sue Lick	(408) 867-6397	(408) 867-1010
Los Gatos Weekly Times	N/A	(408) 354-3110	(408) 354-3917
Cupertino Courier	Annie Belt	(408) 255-7500	(408) 252-3381
Sunnyvale Sun	N/A	(408) 733-4800	(408) 481-0175

Spartan Daily	contact person/attn:	phone number	fax number/mail:
Feature story			
Sparta Guide			

Classified			
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Appendix D

TIME LINE/CHECKLIST

August 18	Contact Human Performance and Dance faculty to place an announcement (assignment) on the Fall syllabi.
August 25	Confirm with the groups performing and charity organization.
September 1	Gain approval for banner downtown
September 1	Finalize the program format.
September 4	Develop a ten second and twenty second PSA for radio and television and short written announcement to be placed in various newsprint.
September 6	Submit a written announcement to the Office of Public Affairs to be published in the On Campus Calendar for October and November.
September 8	Submit a written announcement to be included in October and November HUP Communicator.
September 11	Acquire volunteers to help work behind the scene.
September 14	Reserve space for banner display at the parking garages.
September 20	Tickets printed and ready to be sold.
September 22	Initiate contact with hotel concierges to request their help in promoting the Dance Revue '95.
October 2	Initiate contact with local radio and television stations (see appendix B for radio and television contact information)
October 2	Fax PSA to Almaden Times (published only once a month)
October 2	Contact downtown merchants about supporting the Dance Revue by selling tickets during the month of November.
October 4	Order banner for downtown

October 5	Order glossy posters and print flyers
October 9 (wk of)	Fax PSAs to local radio and television stations
October 11	Contact local community centers to discover appropriate classes for flyer distribution
October 13	Contact Spartan Daily to arrange for feature story and calendar announcements of the Dance Revue.
October 16	Contact activities coordinators at local senior citizen and retirement communities to help advertise Dance Revue and arrange for transportation.
October 18	Meet with San Jose State Sports Information Director to arrange for the Dance Revue to be announced at upcoming athletic events.
October 19	Contact local newspapers to verify the procedure for printing announcements. (see appendix C for newspaper contact information) advertising the Dance Revue '95.
October 20	Follow-up with radio and television media to maintain advertising support.
October 23-25	Distribute flyers to community center ballroom dance classes.
October 23	Fax written announcements to local newspapers.
October 23	Follow-up with selected charity to confirm their assistance in publicizing the Dance Revue '95.
October 24	Publicize the Dance Revue on-line to groups with a special interest in dance.
October 25-27	Poster and flyer distribution on campus (student union showcase, residence halls, campus organizations, etc.)
October 27	Follow up with hotel concierges and provide flyers for interested parties. Also submit a written announcement to be included on the weekly calendar of events for the downtown area.
October 30	Poster and flyer distribution in downtown community (mini-mall, popular lunch spots, hotels, Chamber of Commerce)

October 30	Contact local ballroom dance studios to distribute posters and sell tickets.
October 31	Send out banners to outside participating groups to display in their studios. Also provide tickets to be sold at the studio.
November 1	Follow up with local newspapers to verify that the announcement will be printed.
November 1	Distribute tickets to be sold by merchants downtown.
November 3	Hang campus banners at parking garages and any other approved area.
November 10	Banner is hung over downtown street until the night of the Dance Revue.

Appendix E

Sample Informational Sheet

DANCE REVUE '95

Hi! Please help out by completing this short survey. The information you provide will help us next year in our efforts to market the Dance Revue '95.

check the appropriate box(es):

gender:

- ☐ male
☐ female

marital status

- ☐ single
☐ married

age group:

- ☐ 0-17yrs ☐ 18-28 ☐ 29-39
☐ 40-50 ☐ 50-64 ☐ 65 & over

How did you hear about the Dance Revue '95?

- ☐ tv station ____ ☐ newspaper (_____) ☐ Special Olympics
☐ radio station ____ ☐ from a performer ☐ other _____

Why did you attend the Dance Revue '95?

- ☐ friend/relative is performing ☐ to support Human Performance Dept ☐ to support Special Olympics
☐ other _____

How are you affiliated with San Jose State University?

- ☐ a friend/relative of student performer ☐ alumni of San Jose State University ☐ current SJSU

student

- ☐ SJSU faculty/staff ☐ not affiliated with SJSU ☐ other _____

PLEASE GIVE YOUR COMPLETED FORM TO AN USHER OR DROP IN THE MARKED
BOX NEAR THE EXIT. Thank You!!